EXHIBIT A

LANDMARK DESIGNATION REPORT

Vesemen Building

444 N. LaSalle St.

Preliminary Landmark recommendation approved by the Commission on Chicago Landmarks, September 1, 2005

CITY OF CHICAGO
Richard M. Daley, Mayor

Department of Planning and Development

Cover: The Veseman Building is located at 444 N. LaSalle St. in Chicago's Near North Side.

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. It is responsible for recommending to the City Council which individual buildings, sites, objects, entire or districts should be designated as Chicago Landmarks, which protects them by law. The Commission is staffed by the Chicago Department of Planning and Development, 33 N. LaSalle St., Room 1600, Chicago, Illinois 60602; (312-744-3200) phone; (312-744-2958) TTY; (312-744-9140) fax; web site, http:www.cityofchicago.org/landmarks.

The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within the designation ordinance adopted by the City Council should be regarded as final.

Veseman Building

444 North LaSalle Street

Date: **c. 1880 (original building)**
1930 (new façade & third-floor addition)

Architect: **unknown (original building)**
George F. Lovdall (1930 façade & add.)

The Veseman Building is an unusually colorful and finely detailed terra cotta-clad building designed in a highly sophisticated French-influenced version of the Art Deco style. Terra-cotta glazes in pastel hues are used extensively on the many Art Deco-style motifs on the building such as chevrons, ziggurats, stylized floral spandrel panels, waves, volutes, scallops and fluted piers. The building's terra cotta façade reflects the appeal of colored terra cotta in the late 1920s and early 1930s, as advances in terra cotta manufacture made possible a vast array of details and colors for building design. Chicago was a center of terra-cotta manufacture, and the building reflects the popularity of this building material and the significance of the industry to Chicago. The exuberant detail and exotic coloring of the terra cotta make the building an exceptional example of small-scale Chicago commercial architecture and the Art Deco style.

Built circa 1880, the Veseman Building's current appearance dates to 1930, the result of the widening of North LaSalle Street in the late 1920s as part of the City of Chicago's implementation of the 1909 *Plan of Chicago*. The City conceived the improvement of LaSalle as a major automobile route between the North Side and the Loop and as a street of fine office, apartment and store buildings similar to the then-developing North Michigan Avenue to the east. Today, the Vesemen Building , with its exceptional polychromatic terra-cotta facade, is one of the finest surviving and most intact examples of buildings featuring reconstructed facades to accomodate the widening of North LaSalle Street.

Early History of the River North neighborhood

Although the Veseman Building was built in the years following the Chicago Fire of 1871, its current appearance, including its noteworthy polychrome Art Deco-style terra-cotta façade, dates to 1930. It reflects the then-ongoing evolution of the southwestern portion of the Near North community area—today commonly called River North—from a working-class neighborhood dotted with factories to a mix of commercial, residential, and loft buildings.

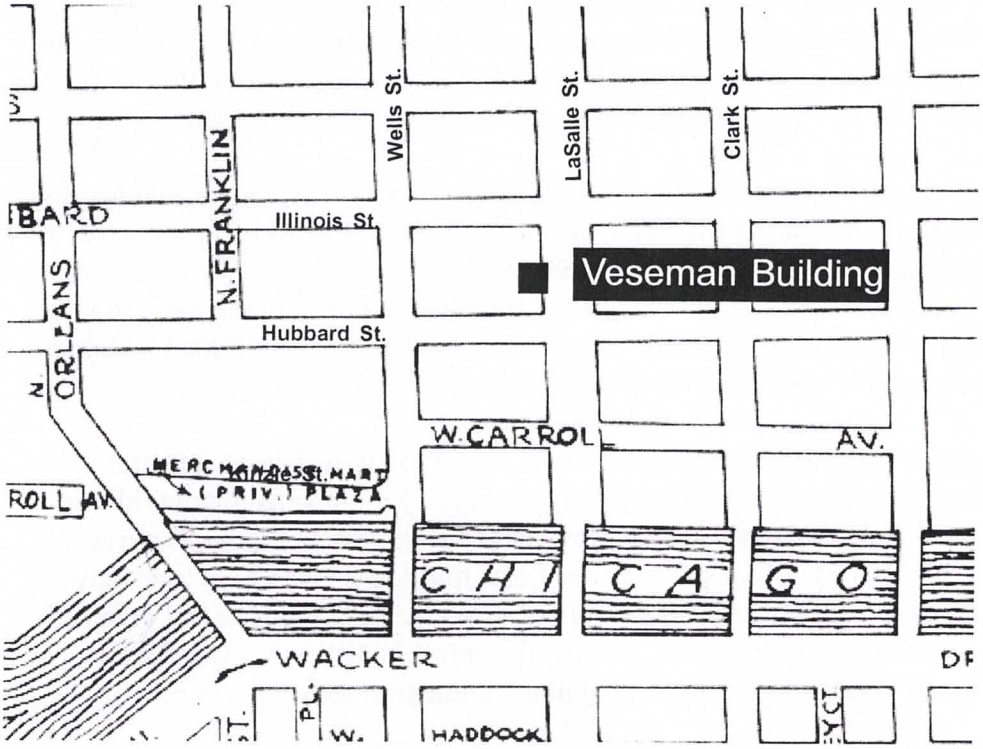
According to Chicago historian and journalist John Drury, the Near North Side in its earliest years of development before the Civil War was crowded with industrial plants along both the main and North branches of the Chicago River, as well as Goose Island, an island situated in the North Branch. The rest of the neighborhood (west of Clark Street) was predominantly residential, with working-class wood-frame cottages occupied by immigrants from Northern Europe, principally Irish, German and Swedish.

Virtually all of the Near North Side was burned to the ground during the Chicago Fire of 1871, and the southwestern portion now known as River North developed over the next several decades with a mix of small-scale working-class housing and commercial buildings, plus numerous larger-scale loft manufacturing and warehouse buildings. The earliest maps showing buildings on the site of the Veseman Building at 442-44 North LaSalle Street are Robinson's Fire Insurance Atlas, published in 1886, and Rasher's Fire Insurance Atlas of 1891, both of which show a row of attached two-story brick structures with street-level storefronts along the west side of LaSalle Street north from the alley to Illinois Street.

Reconstruction of the southwestern portion of the Near North neighborhood in the post-Fire years was most likely encouraged by the proximity of the LaSalle Street tunnel under the Chicago River, built in 1871 as the second tunnel to be completed under the Chicago River. The tunnel provided easy access for streetcars and other traffic between the North Side and the Loop for almost 70 years before its closure in 1939. However, this portion of the Near North Side neighborhood remained a gritty working-class neighborhood well into the twentieth century.

As part of Burnham and Bennett's 1909 *Plan of Chicago*, LaSalle Street was to be widened from North Avenue south to the Loop. In the early 1920s the Chicago Plan Commission began advocating for this widening, but ran into opposition from local politicians and property owners, who sought to stop the reconstruction at Ohio Street. In a 1924 pamphlet, the Chicago Plan Commission put forth a strong case for the redevelopment of LaSalle Street as a wide thoroughfare of handsome commercial and residential buildings. The City's pioneering zoning ordinance of 1922 had already targeted LaSalle for high-rise development in anticipation of the wide thoroughfare to come.

By 1928, when the new, elaborately detailed LaSalle Street bridge was opened to traffic, LaSalle was being widened to the expansive 108-foot-wide street we know today. As part of the LaSalle widening, roughly 20 feet from each property facing LaSalle was acquired by the City for the expanded street right-of-way. Many existing buildings were either demolished or



The Veseman Building is located at 444 N. LaSalle St. in Chicago's Near North Side.

greatly altered. Today, the Vesemen Building's noteworthy polychromatic terra cotta facade possesses a high degree of physical integrity. Its striking appearance makes the building arguably one of the finest surviving buildings along the widened portion of North LaSalle Street that remains from this period.

Building Construction and Description

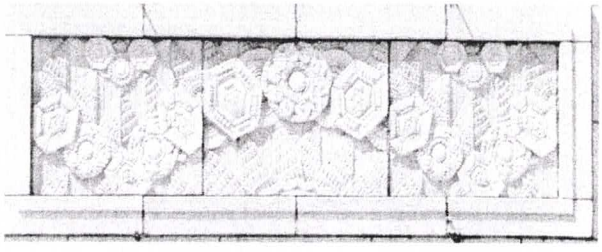
At the time of the LaSalle widening, the 1928-29 *Polk's Criss-Cross Directory*, which listed building occupants in Chicago by street address, indicated that the two-story brick buildings at 442-44 North LaSalle Street housed the offices of P. J. Krez and Company, proprietors of "asbestos goods." The widening of LaSalle Street led to the wholesale alteration or demolition of the buildings along the street. According to City of Chicago building permit records dated July 14, 1930, building owner J. Veseman spent $15,000 to expand the two-story buildings, on the site to three stories and add a new terra-cotta facade. (While the permit indicates that the building was altered at this time, it was likely largely completely rebuilt.)

The result was the eye-catching, three-story Veseman Building clad with highly stylized terra cotta decoration in a whimsical array of colors. Largely completely intact to its 1930 appearance, the small-scale commercial building's creamy white "field" terra cotta is accented by details in black and visually lively pastel shades, including green, gray, yellow, orange, blue and bright indigo. The building's façade emphasizes its verticality through the interplay of colorful Art Deco-style ornament and its overall design. The end bays at the first-floor level are framed with indigo-colored terra cotta moldings, while end bays on upper floors are framed with fluted piers and topped with capitals in the form of cream-colored panels using chevron motifs. A polychrome chevron pattern of light yellow and orange is also used to frame the edges of the second- and third-floor window bays.

Characteristic of the Art Deco style, low-relief, geometric ornamentation surrounds the building's entrance which is accented by a ziggurat-like stepped frontispiece made of light green-colored terra cotta with a raised wave-like motif. Attached to the base are stylized cream-colored rosettes set upon bands of light yellow that alternate with light green-colored terra cotta bands. The intrados are beveled and corbelled in light green terra cotta. What appears to be an original bronze-colored light fixture is still present.

Above the end bay window and doorway on the first floor are polychrome spandrel panels framed successively with plain light green and light yellow terra cotta moldings. Here an arch is made of alternating stylized flowers and six-sided jewel-like features in cream and light yellow with orange centers. The floral motif is set on a light blue base, with alternating chevrons of two different colors of green. Alternating blue and green-colored sun rays emanate from the panel. Finally, the entire first floor is capped by a small indigo-colored terra cotta cornice with guttae moldings suspended below.

Strips of windows with decorated spandrels underscore the vertical character of the building. Large spandrel panels of plain gray ashlar units have decorative terra cotta panels with volutes



The Veseman Building has unusual polychromatic terra-cotta detailing in a variety of colors, including baby blue, light and dark green, indigo, and beige.

A view of the widened LaSalle Street, circa 1936. The widening of LaSalle Street in 1929 as a broad automobile-oriented thoroughfare was the impetus for the reconstruction of the Veseman Building in 1930.

and bands in light yellow and light green. On either side of the inset panel are vertical scalloped areas of light green terra cotta. The floral spandrel pattern seen on the first floor is repeated above all the third floor windows, but using different colored glazes. Here the ground is light orange, and the chevrons are especially noteworthy as skilled artisans applied three different colored glazes to each chevron—light blue to light green to light yellow moving outwards from the center. The floral motifs use cream, light orange and light yellow colors. Each spandrel is framed with plain light green terra cotta molding.

Below the parapet at the top of the building is a small frieze of circles and chevrons with green-colored segments. The frieze also features flowers amid green leaves on an orange ground.

Information about the architect and contractor of the 1930 changes, George F. Lovdall and Paul F. P. Mueller and Son, is sparse. According to his *Chicago Tribune* obituary, Lovdall died on February 15, 1948. The Chicago Historic Resources Survey notes four other buildings designed by him: a 1914 bungalow at 1241 W. Eddy St. in the Lakeview neighborhood, a 1926 bungalow at 5832 N. Nina St. in the Norwood Park community area, a 1913 two-flat in the Beaux Arts style at 646 W Bittersweet St. in the Uptown community area, and a Prairie-influenced industrial building built in 1919 at 847 N. Larrabee St. in the Near North Side neighborhood. Builder Paul F. P. Mueller died at 69 on March 11, 1934.

Information about tenants of the Veseman Building is also sparse for the 1930s and 40s. Chicago telephone directories from 1932 and 1950 and a Sanborn Fire Insurance Company atlas for the area, corrected to April 1950, show it as a store building which house "pipe covering contractors" who sold asbestos goods and maintained an asbestos pipe-covering warehouse above the first floor.

The Chicago Plan and the LaSalle Street Improvements

The Veseman Building reflects the vision of planners and boosters in the 1920s, who urged large-scale infrastructure and building improvements to the City. According to architectural historian Carl Condit, the *Plan of Chicago* as envisioned by Daniel H. Burnham and Edward Bennett was

> the official guide to Chicago's economic growth and civic development. ... The essential problem as Burnham grasped it was the building of a harmonious city which would provide first, an encompassing aesthetic order in its public spaces and second the arteries necessary for the convenient movement of the traffic that was rapidly becoming immobile in the core area.

Burnham's Plan provided a solution to the city's traffic congestion to allow for the "betterment of commercial facilities, methods of transportation for persons, and for goods, to remove obstacles which prevent or obstruct circulation and to increase convenience."

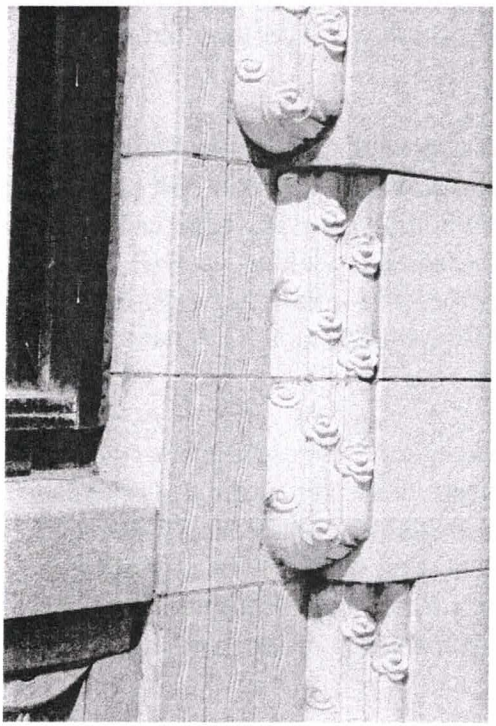
The sixth chapter of the 1909 Plan dealt with street patterns. Three classes of streets were identified: conventional streets serving all local traffic generated by residential areas and neighborhood commercial facilities; avenues designed for through traffic, and boulevards with landscaped parkway strips combining automobile lanes with landscaped parkland.

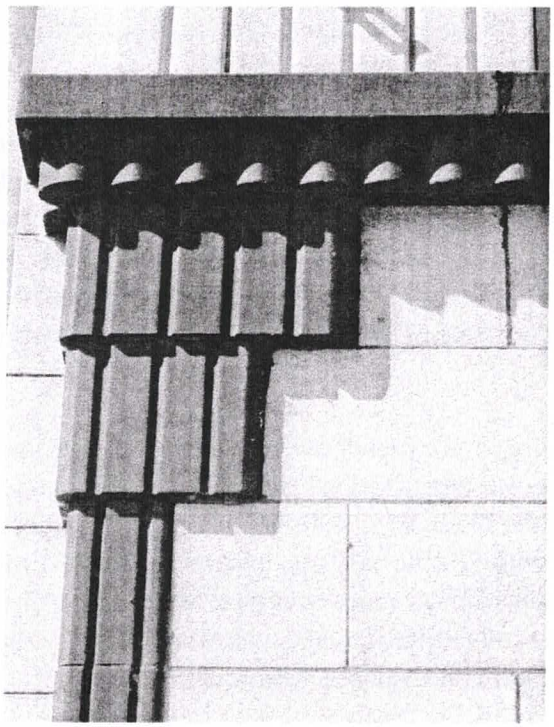
According to the *Plan of* Chicago, while LaSalle was not to become a landscaped boulevard, it would become a major automobile avenue and be widened northward from Van Buren Street to North Avenue. The Plan envisioned that traffic from North Side arterial streets such as Clybourn and Lincoln Avenues would be funneled along LaSalle, over the new LaSalle bridge, and into the financial heart of the Loop.

In its 1924 pamphlet, "How the LaSalle Street Improvement Affects You," the Chicago Plan Commission gave voice to the critical economic aspects of the widening of LaSalle as part of the implementation of the Chicago Plan. The pamphlet was in response to local resistance expressed by LaSalle St. property owners north of Ohio Street and their alderman who objected to the effort to widen the street. The pamphlet urged against this more limited redevelopment because of the potential for a traffic bottleneck at that intersection.

In arguing for the widening of LaSalle from 58 feet to 108 feet, the Plan Commissioners believed that "the construction of the [LaSalle Street] bridge will change the whole street, and be followed by an intensive development." Zoning along LaSalle Street north of the Chicago River in 1930 called for 264-foot-high buildings along the street as far north as Division, similar in density to what was then found in the more-intensively developed Loop and much taller than existing buildings. Between Division and North, apartments and hotels could be built with 198-foot-tall bases and 264-foot-tall setbacks. The brochure noted: "in short the zoning invites costly construction. ... because of its central location, LaSalle Street is destined to become a great financial, business, hotel and apartment house street." It further stated, "overall the improvement plan was meant to increase property values, add to city's annual revenues, improve economic conditions, facilitate commerce and industry, foster City growth and help Chicago maintain its commercial standing."

The LaSalle widening commenced in 1928, two years before the reconstruction of the Veseman Building. As part of the LaSalle widening, roughly 20 feet from each property facing LaSalle was acquired by the City for the expanded street right-of-way. Many then-existing buildings including the LaSalle Street Cable Car Powerhouse at 500 N. LaSalle St. and the Reid, Murdoch and Company Building at 320 N. Clark St. (both designated Chicago Landmarks) were modified at that time as a result of the widening of LaSalle Street. Today, the Vesemen Building's striking polychromatic terra-cotta facade makes it one of the finest surviving examples of small-scale commercial architecture along the widened portion of North LaSalle Street that remains from this period.





Additional details of the Veseman Building's terra-cotta ornament.

The Veseman Building and Architectural Terra Cotta in Chicago

The finely-crafted terra cotta façade of the Veseman Building exemplifies the importance of the terra-cotta industry to Chicago in the late 19th and early 20th centuries. In the context of small-scale commercial architecture in Chicago, it is a visually exuberant and unusual example of the Art Deco style, with its pastel colors and abstracted foliate and geometric ornament influenced by contemporary French design.

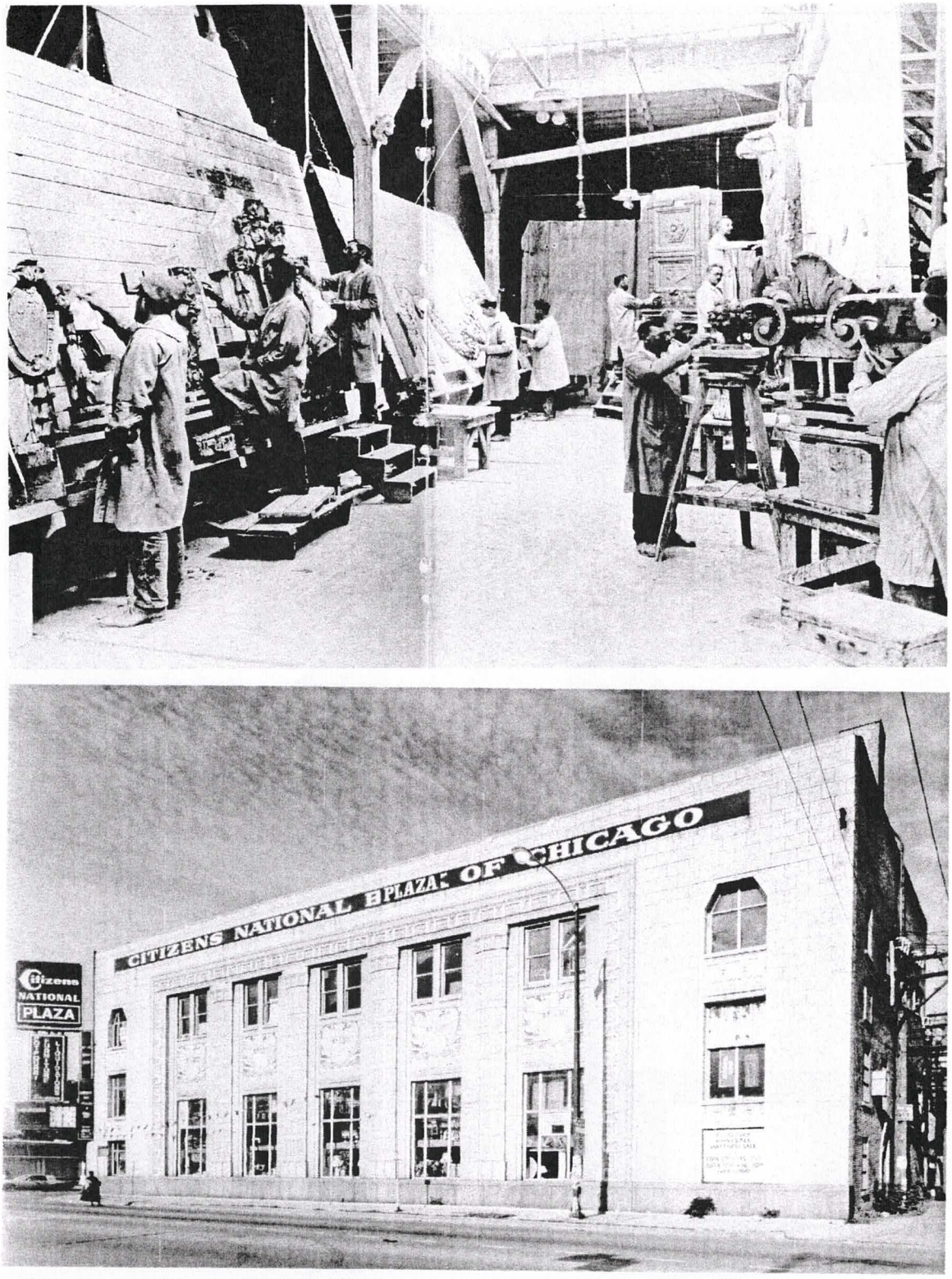
From the immediate post-Fire years of the 1870s through the early 1930s, Chicago was a leading American center for architectural terra-cotta design and manufacture. Terra cotta factories took advantage of Chicago's vibrant and innovative architectural community, its strategic location at the center of the nation's great railroad transportation network, and its proximity to clay deposits in nearby Indiana.

In Italian, terra cotta means "baked earth." For architectural purposes, however, terra cotta generally refers to building cladding or ornament manufactured from clay hand molded or cast into hollow blocks with internal stiffening webs and fired at temperatures higher than used for brick. Developed first to produce clay urns and garden statuary, the Chicago Terra Cotta Company—the first terra cotta company in the United States—opened in 1868 and soon expanded into architectural terra cotta production. Terra cotta soon became a staple of architects seeking fireproofing and decorative features in the years after the great Chicago Fire of 1871.

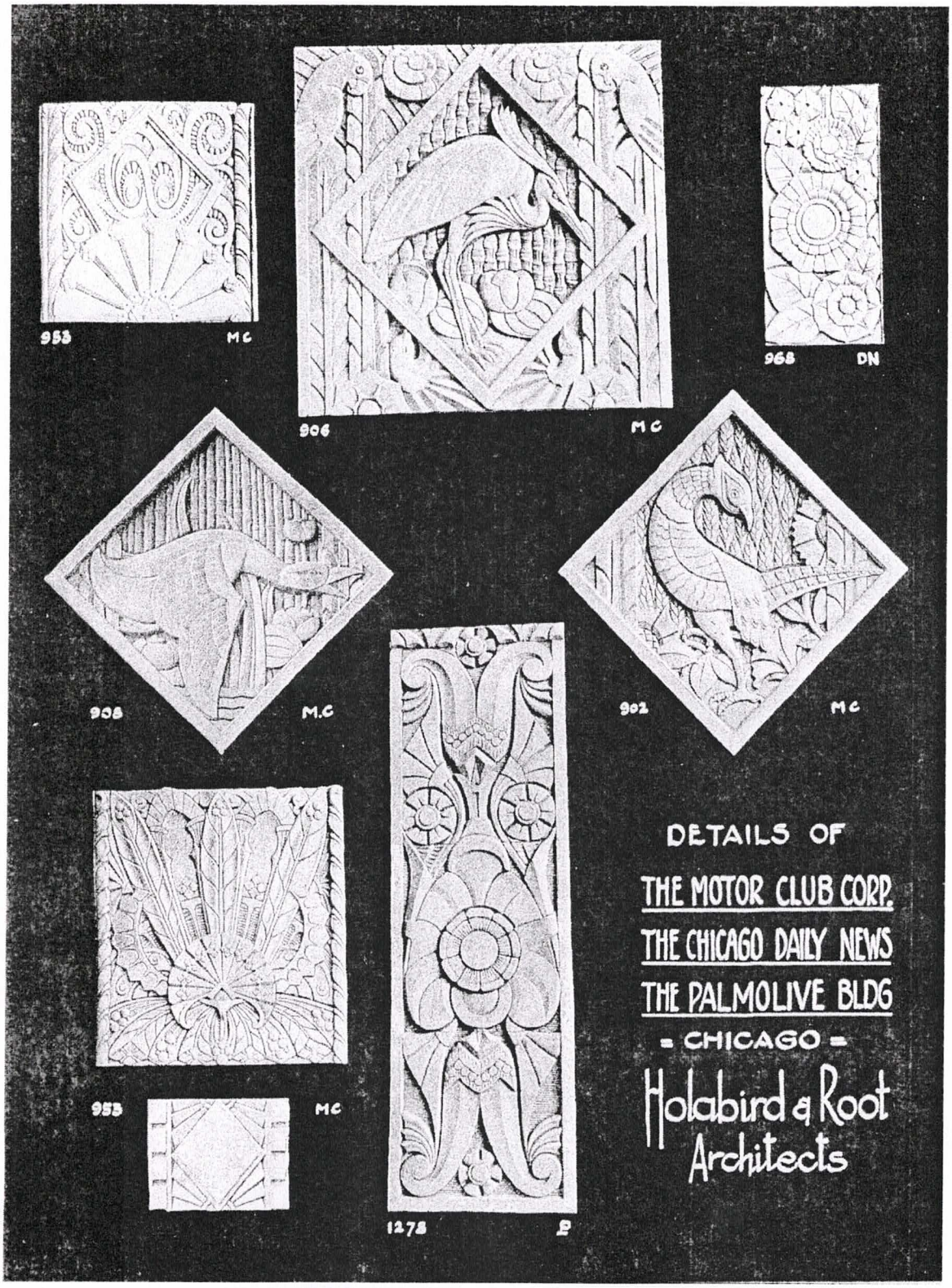
After the Fire, when it became apparent that cast-iron structural members in destroyed buildings had melted in the extreme heat, and brick and granite had broken and crumbled, terra cotta came into its own as a protective, fireproof building material. Terra cotta was used to encase cast iron structural supports such as I-beams and columns, as well as floor joists, partitions and as backing for exterior walls. Terra-cotta cornices were also in high demand because of their relative lightness (in comparison with stone) and perceived durability.

Use of terra cotta expanded when Chicago passed an ordinance in 1886 requiring that all buildings over ninety feet in height should be absolutely fireproof. In addition, the city's building boom of the 1880s and 1890s gave terra cotta manufacture a tremendous boost as builders of skyscrapers found the building material an attractive medium because of its lightness, durability (crisp details did not erode over time and could easily be cleaned), and potential for decorative uses (terra cotta's plastic quality allowed for highly original ornament)—all attributes which stemmed from the nature of the material.

According to Sharon Darling, author of *Chicago Ceramics & Glass*, the innovative use of terra cotta as a fireproofing material has been attributed to three different men. The first was George H. Johnson, who in 1870, obtained the first of four patents on fireproof hollow tile. The second was Johnson's associate, John M. Van Osdel, one of the great architects in the rebuilding of



Chicago terra-cotta manufacturers embraced avant-garde Art Deco-style ornamantation in the late 1920s. Top: Northwestern Terra Cotta Company modelers at work. Bottom: The Laramie State Bank Building (a designated Chicago Landmark at 5200 W. Chicago Ave.) is a fine example of polychromatic terra cotta, popular in the late 1920s.



The Veseman Building may have been influenced by the Art Deco-style terra-cotta ornament being designed by the Northwestern Terra Cotta Company (samples of which are ilustrated above).

Chicago after the fire of 1871. The third was Sanford E. Loring, of the architectural firm of Loring & Jenney and a former student of Van Osdel's.

Loring was the founder of the Chicago Terra Cotta Company (1868-1879), the country's pioneer terra cotta works. By 1868, Chicago Terra Cotta perfected the manufacture of architectural terra cotta. In particular, there was a high demand for terra cotta building cornices, which had important cost and weight advantages over the more customary galvanized iron and stone cornices.

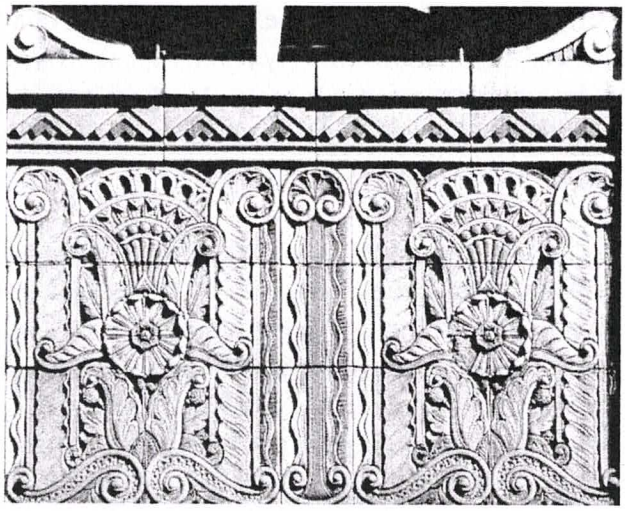
In 1877, certain employees of the Chicago Terra Cotta Company, John R. True, Gustav Hottinger, John Brunkhorst, and two others left the firm to form their own company: True, Bunkhorst & Company. When Chicago Terra Cotta Company went out of business in 1879, its orders and its factory at West 15th and Laflin streets were taken over by this new firm, which became the Northwestern Terra Cotta Works (1877-1960). After 1883, Northwestern operated out of a huge plant at Clyborn and Wrightwood avenues, and shipped its architectural terra cotta across the nation. By 1900, it had become the nation's largest terra cotta producer, employing 750 workmen in a plant covering twenty-four acres.

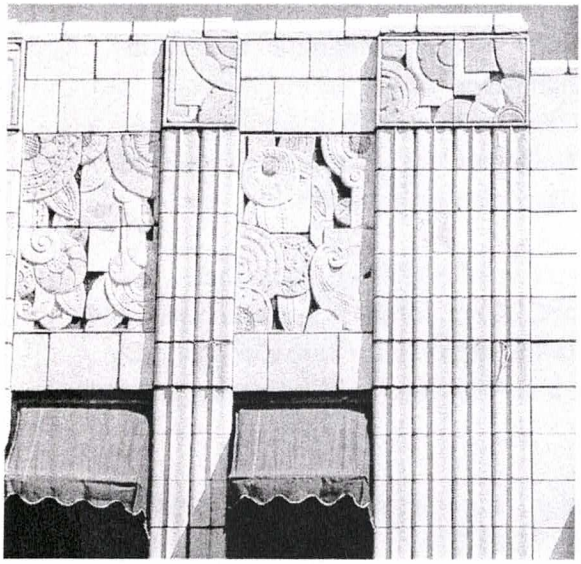
American Terra Cotta & Ceramic Company (1881-1966), Chicago's thrid major terra cotta works, was an outgrowth of Spring Valley Tile Works founded in 1881 in Spring Valley, McHenry County. Once it started manufacturing terra cotta, the founder William Day Gates. changed the company name and the name of the town (to Terra Cotta). American Terra Cotta, along with Northwestern Terra Cotta, soon dominated the Midwestern market.

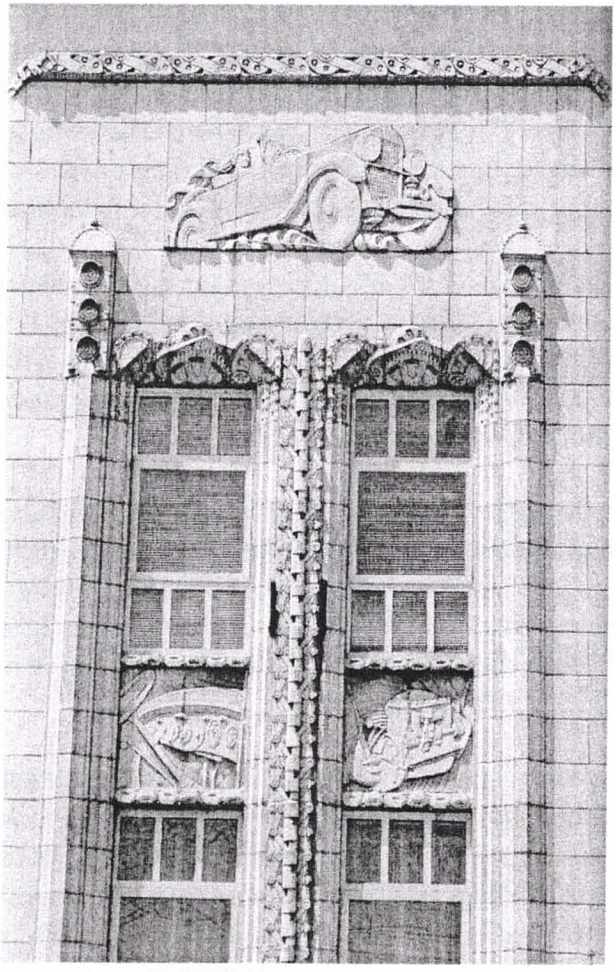
The final of the big four Chicago terra cotta manufacturers was the Midland Terra Cotta Company (1910-c. 1939), organized in 1910 by William G. Krieg, formerly a city architect, and Alfred Brunkhorst, son of one of the founders of the Northwestern Terra Cotta Company. By 1900 all three of the nation's important terra cotta companies-Northwestern, American, and Midland-were headquartered in Chicago.

In the early years, however, few architects took advantage of the opportunities for colored glazes being pioneered by terra cotta firms. Even an 1898 article from *The Brickbuilder,* entitled "Notes on Terra Cotta for Exterior Polychrome Decoration," stated: "it seems to have been a question of willingness on the part of architects rather than the public that has thus deterred the use of color." Terra cotta was viewed mainly as a cheaper alternative to stone, which it often imitated in color.

It was not until the late 1920s that buildings clad with multi-colored terra cotta began to be become popular. This coincided with a change in architectural taste and style generated by the 1925 Paris Exposition Internationale des Arts Decoratifs et Industriels Modernes. Many of the fair's buildings and exhibits were designed in a non-historic manner that soon took its name from the fair—Art Deco. Conceived as a modern architectural style for a fast-paced, "Jazz Age" society, the Art Deco style as it developed during the late 1920s and early 1930s can generally be characterized by hard-edged building forms, exotic human and animal figures, and abstracted geometric and foliate ornament. Many Art Deco-style buildings also use color in strikingly non-traditional ways.







Other examples of polychromatic terra-cotta buildings from the 1920s found throughout the United States, including (top) Bickford's Restaurant building in New York; (above) the building at 3027-29 Troost Ave., Kansas City, Missouri; and (right) the former Hyde Park Chevrolet Showroom, Chicago, IL

In 1927 the officers of the Northwestern Terra Cotta Company brought six French sculptors to Chicago to supply new designs for their firm. These artists introduced up-to-date Art Deco-style building ornament to the repertoire of historic architectural styles already produced by the firm, and Northwestern became known for its "Modern French" terra cotta ornament. The modelers, using motifs inspired by the large 1925 fair catalogue they had brought with them from Paris, quickly convinced local architects and other terra-cotta companies of the merits of the new Art Deco style. Soon colorful stylized flowers, dancing zig-zags, plump birds and exotic maidens began to make their debut in Chicago architecture. Unlike the prevailing historically inspired styles, these motifs represented an architectural style that looked to the future.

As interpreted in terra cotta by Northwestern sculptors, nature was reduced to its basic geometric forms. In the Art Deco style, flowers and leaves became flattened circles and triangles, while the lines and patterns within these became evenly spaced rays or chevrons. Other favorite Art Deco forms were volutes, arches, rays, bubbles, symmetrical ripples and fountains, and the stepped form known as the ziggurat. This kind of ornament was particularly suitable for multi-colored terra cotta, for the interplay of colors helped to emphasize the dramatic forms and lines of the design while making the low-relief ornament more distinct.

The Veseman Building's terra-cotta ornament is handsomely ornamented with a wide array of pastel colors and Art Deco-style details such as chevrons and abstracted fruit baskets. Although building research has not attributed the design of the building's terra-cotta to a particular company, its marvelous polychromy and decorative ornament appears to be influenced by the Northwestern Terra Cotta Company's French-trained designers, if not designed by them.

Small-scale commercial streets in Chicago have a variety of buildings that reflect the architectural styles and detailing that were common and fashionable during their periods of development. Terra cotta-fronted buildings were especially popular during the 1920s and early 1930s as the styles, colors, and details possible with terra cotta multiplied. The Chicago Historic Resources Survey (CHRS) documents a number of 1920s- and 1930s-era buildings fronted with terra cotta. Most are ornamented with historical styles such as Classical Revival, Gothic Revival, and Spanish Baroque Revival. Terra cotta storefront compositions based on the non-historic foliate ornament of Louis Sullivan also survive throughout the City. A smaller number of Art Deco-style small-scale commercial buildings were documented.

Terra cotta used for Classical Revival- or Sullivanesque-style buildings were usually designed to imitate stone with white or gray terra cotta. In contrast, Art Deco-style commercial buildings sometimes have more exotic colors used for terra cotta. However, Chicago architects in general were relatively restrained in their exploitation of colored terra cotta, choosing to limit colors on any given building to two or three. Examples of these less common polychromatic Art Deco-style commercial buildings in Chicago documented by the CHRS include a 1930-31 building clad in black and white terra cotta at 1600-8 W. Belmont Ave.; a one-story building at 4173-75 S. Archer Ave. also built in 1930 with yellow, light and dark green, and cream-colored terra cotta; and a small former bakery at 2941 N. Milwaukee Ave. with pale yellow and green terra cotta.

Criteria for Designation

According to the Municipal Code of Chicago (Sect 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for a building, structure, object or district if the Commission determines it meets two or more of the stated "criteria for designation," as well as possesses a significant degree of its historic design integrity.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Veseman Building be designated as a Chicago Landmark.

Criterion 1: Critical Part of the City's History

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois, or the United States.

- The Veseman Building, with its unusually colored and well-crafted terra-cotta façade, exemplifies the importance of the terra-cotta industry in the history of Chicago and Chicago's premier role in the production of this important building material.

- The Veseman Building also exemplifies the widening and redevelopment of LaSalle Street through the Near North Side community area carried out in the late 1920s as part of the overall transportation improvements recommended in the 1909 *Plan of Chicago*.

Criterion 4: Important Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials or craftsmanship.

- The Veseman Building features highly crafted French-inspired Art-Deco motifs which make it a significant example of Art Deco-style terra-cotta design as used for a small-scale Chicago commercial building.

- Clad in creamy white, green, gray, yellow, orange, blue and bright indigo terra cotta , the Veseman Building's use of pastel-colored terra cotta ornament is innovative and unique in the context of Chicago architecture.

- The Veseman Building is distinguished by the excellent quality of its Art Deco-style ornament, including chevrons, zigzags, stylized floral panels, volutes, scallops and fluted piers that has not been substantially changed from its 1930 appearance.

Integrity Criteria

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architectural or aesthetic interest or value.

Overall, the Veseman Building has excellent integrity. The building's main façade, facing LaSalle Street, retains its original Art Deco-style terra-cotta decorative features in their original colors. While there are some chipped or missing portions of the black bulkhead under the first-floor shop window, the building's terra cotta cladding is largely intact and in fine condition. The street-facing basement windows are covered with black-painted plywood. Additionally, there is a large outdoor advertising structure on the roof and large billboards are affixed to the north elevation.

Recently, several alterations to the building were undertaken without necessary approvals and building permits. These alterations include: the removal of the original steel casement windows on the upper floors of the LaSalle elevation, the recladding of the neon projecting sign, the installation of expanded signage on the north elevation and the installation of a new storefront system and new entry doors at the ground floor. Landmarks staff has informed the property owner that these recent alterations must be corrected to conform to the Commission's guidelines in a timely manner. Despite these changes, the Vesemen Building possesses fine physical integrity through the continued strength of its aspects, particularly location, design, setting, materials, feeling, and association.

The Veseman Building retains its handsome polychromatic terra-cotta facade, however alterations have been undertaken including the replacement of windows (left), the installation of a new storefront (top right) and the expansion of large-scale signage on the North.

Significant Historical and Architectural Features

Whenever a building, structure, object, or district is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered the most important to preserve the historic and architectural character of the proposed landmark.

Based on its preliminary evaluation of the Veseman Building, the Commission staff recommends that the significant features be identified as:

- All exterior elevations, including rooflines, of the building.

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From Tunick, *Terra-Cotta Skyline*: p.14 (top).
From Mayer and Wade, *Chicago: Growth of a Metropolis*: p. 6.
From *Portfolio of Architectural Ornament v.1*: p.12.

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